

# SIX PIÈCES DE MUSIQUE

*Consistants en*

*DEUX SYMPHONIES*

*avec Hautbois & Cornes de Chasse ad Libitum*

*DEUX QUARTETTI*

*à Deux Violons, Taille & Basse*

*DEUX QUINTETTI*

*à Deux Violons, deux Tailles & Basse*

*Dédiées*

*A Monsieur Reverendissime*  
**ADOLPH WERNER,**  
*Abbé & Seigneur de L'Abbaye*  
*d'Eberbach en Rhingau &c l'Ordre de Cîteaux*

*Par*

**JOSEPH SCHMITT**

*Religieux profès du même ordre et de la même Abbaye.*

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VIOLINO PRIMO

# SINFONIA

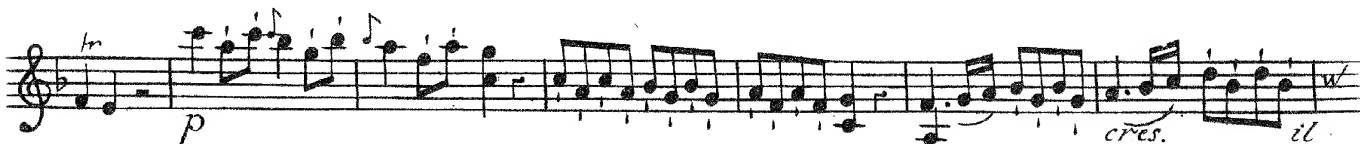
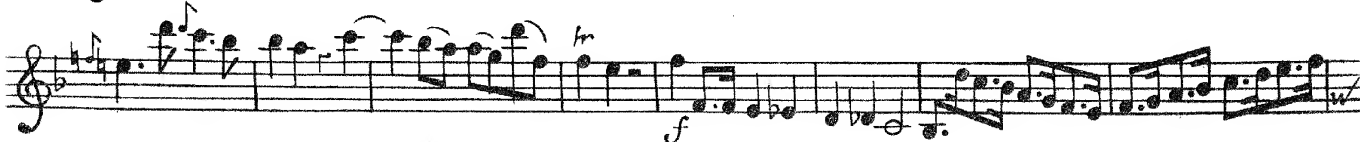
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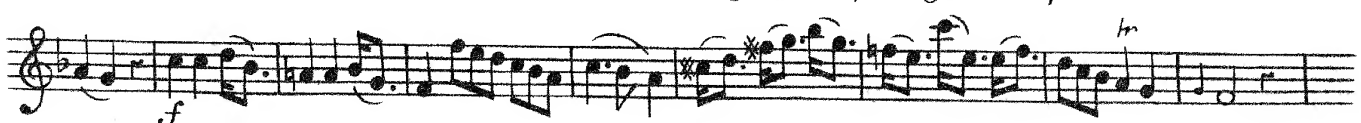
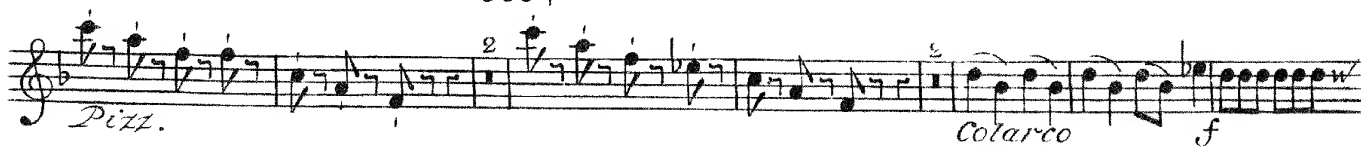
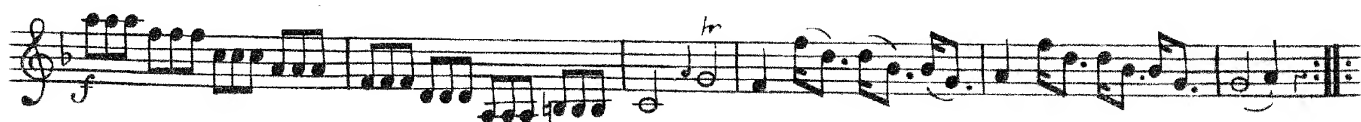
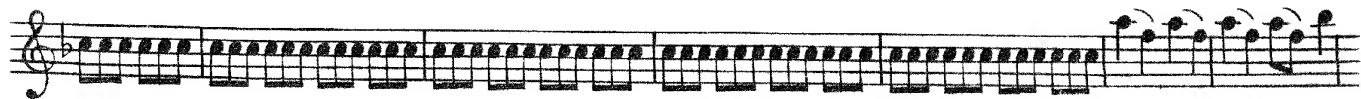
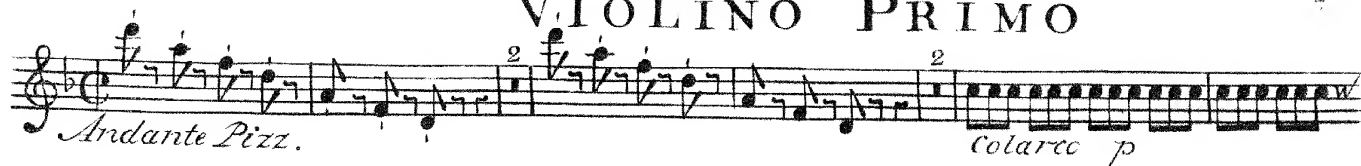


## VIOLINO PRIMO

## QUARTETTO II



# VIOLINO PRIMO



## VIOLINO PRIMO

## QUINTETTO III

*Moderato*

*dolce*

*rin f*

*f dolce*

*Menuetto*

*p f*

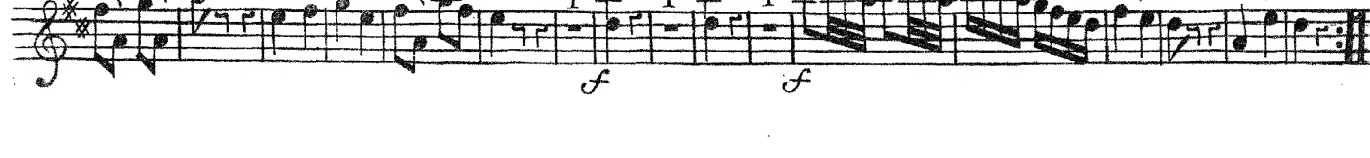
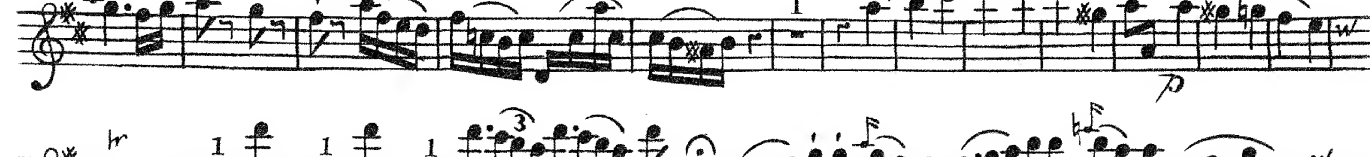
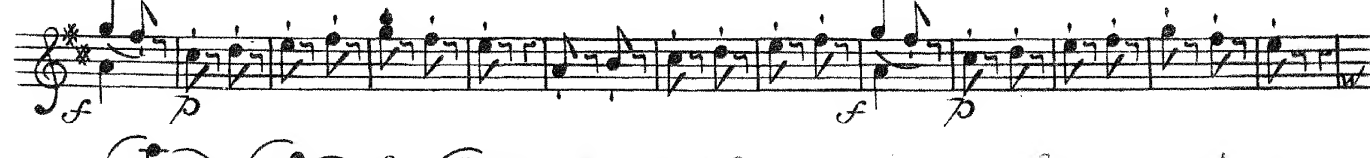
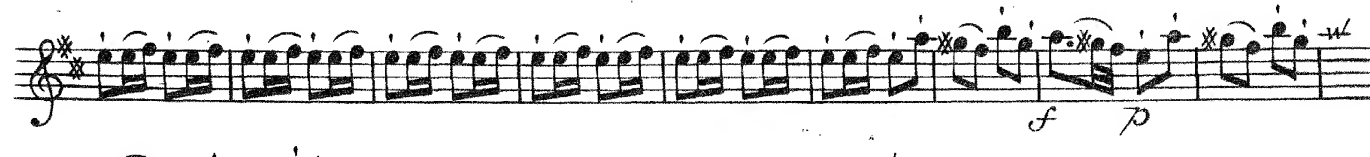
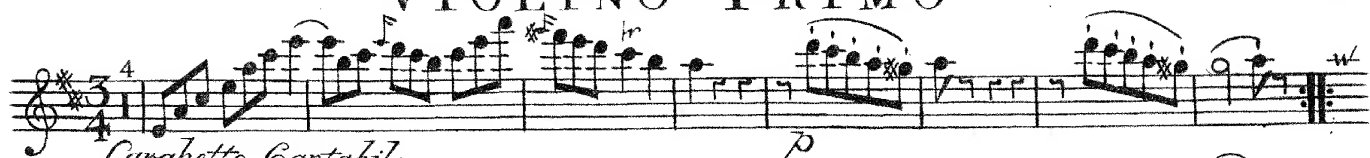
*Trio Solo*

*dolce*

*Men Da Capo*

# VIOLINO PRIMO

9





## QUARTETTO IV

[illegible]

# VIOLINO PRIMO

11

This page of a musical score for Violino Primo (First Violin) contains eleven staves of music. The key signature is B-flat major (two flats) and the time signature is 3/8. The music is characterized by rapid sixteenth-note passages, often with triplets and slurs. Dynamics include piano (*p*), forte (*f*), crescendo (*cres.*), and mezzo-forte (*mf*). Performance markings such as *Virace*, *tr* (trill), and *acc.* (accents) are present. The score concludes with a double bar line and repeat dots on the final staff.

## VIOLINO PRIMO

## QUINTETTO V



*Moderato*

*dolce* *f p f p*

*f dolce*

*p*

*f*

*Minuetto* *p f p f p f*

*Trio* *p f p f p f*

*Men. D. Gaze*

## 13



VIOLINO PRIMO

# SINFONIA VI

*Allegro Molto*

14

SINFONIA VI

VIOLINO PRIMO

*Allegro Molto*

The image shows a page of a musical score for the first violin (Violino Primo) of the Sixth Symphony (Sinfonia VI). The tempo is marked 'Allegro Molto'. The score is written on ten staves. The key signature has one sharp (F#) and the time signature is common time (C). The music is characterized by rapid sixteenth-note passages and dynamic contrasts. Dynamic markings include piano (p), forte (f), crescendo (cres.), fortissimo (ff), and rinforzando (rinf.). There are also markings for 'tris.' (trills) and a triplet of eighth notes marked with a '3'. The notation includes various accidentals, slurs, and articulation marks.

# VIOLINO PRIMO

15

This page of a musical score for Violino Primo (First Violin) contains 12 staves of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is characterized by rapid sixteenth-note passages and dynamic contrasts.

**Staff 1:** Begins with a half note G4, followed by a series of sixteenth-note runs. Dynamics include *p* (piano) and *f* (forte).

**Staff 2:** Starts with the tempo marking *unis.* (unison). It features continuous sixteenth-note patterns with dynamics *f*, *p*, and *f*.

**Staff 3:** Continues the sixteenth-note texture. Dynamics include *p* and *cres. il* (crescendo, allargando).

**Staff 4:** Features a series of sixteenth-note runs. Dynamics include *p*, *f*, *p*, *f*, *p*, and *f*.

**Staff 5:** Contains a triplet of sixteenth notes. Dynamics include *p*, *f*, *p*, *f*, *p*, and *f*.

**Staff 6:** Marked *Andante pia.* (Andante, piano). It features a more melodic line with dynamics *f* and *p*.

**Staff 7:** Continues the *Andante pia.* section with dynamics *f* and *p*.

**Staff 8:** Features a series of sixteenth-note runs. Dynamics include *f*, *p*, *f*, *p*, *f*, and *p*.

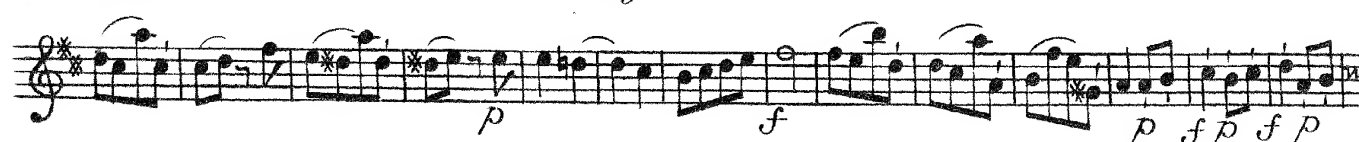
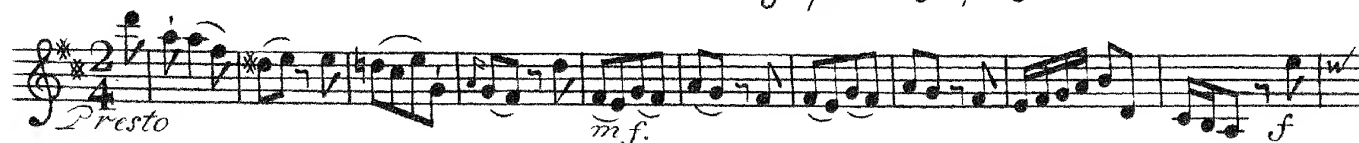
**Staff 9:** Continues the sixteenth-note texture. Dynamics include *f*, *p*, *f*, and *p*.

**Staff 10:** Features a triplet of sixteenth notes. Dynamics include *p*, *f*, *p*, *f*, *p*, and *f*.

**Staff 11:** Continues the sixteenth-note texture. Dynamics include *f*, *p*, *f*, *p*, *f*, and *p*.

**Staff 12:** Ends with a series of sixteenth-note runs. Dynamics include *f*, *p*, *f*, and *p*.

## VIOLINO PRIMO



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# VIOLINO SECONDO

3

## SINFONIA I

*Allegro Molto p*

The musical score for Violino Secondo, Sinfonia I, page 3, is written in G major (one sharp) and 2/4 time. The tempo is 'Allegro Molto' and the initial dynamic is 'p' (piano). The score consists of 15 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics fluctuate throughout, with markings for 'f' (forte), 'p' (piano), 'cres.' (crescendo), 'rinf.' (rinfacciato), and '1p' (first piano). The score ends with a double bar line and a final 'p' marking.

## VIOLINO SECONDO

*Andante rinf*

*Menuetto*

*Trio Sempre pia.*

*Presto*

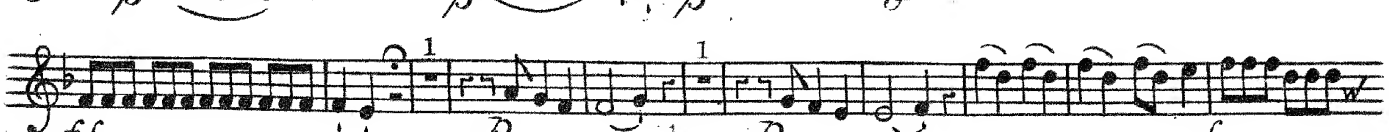
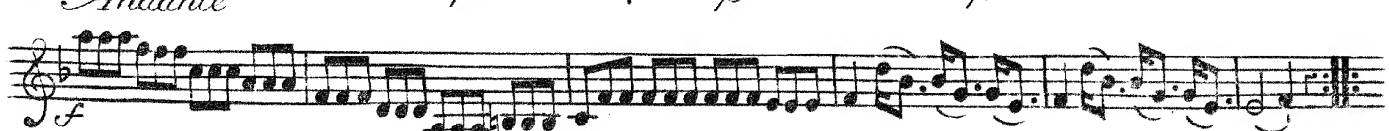
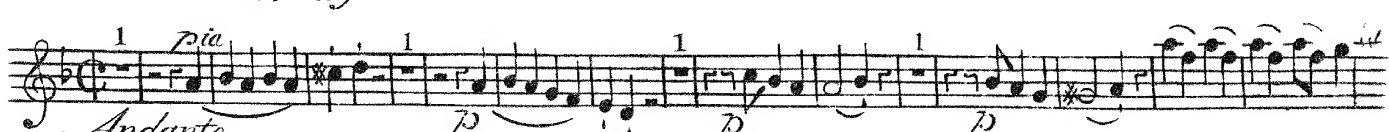
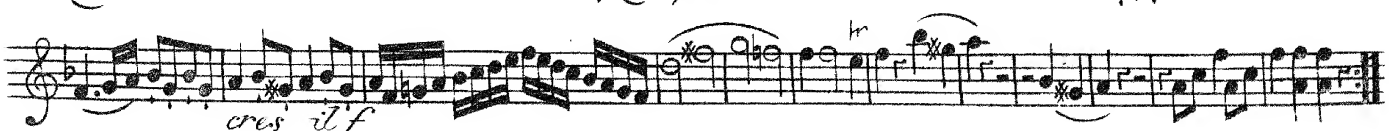
*Men. D. C.*

The musical score is written for Violino Secondo and consists of three distinct movements. The first movement, *Andante rinf*, is in 2/4 time and features a melodic line with dynamic markings of *p*, *f*, and *rinf*. The second movement, *Menuetto*, is in 3/4 time and includes a *Trio* section marked *Sempre pia.* with dynamics *p*, *cres.*, *f*, and *p*. The third movement, *Presto*, is in 2/4 time and is characterized by rapid sixteenth-note passages, with dynamics *f*, *p*, and *f*. The score concludes with a *Men. D. C.* (Da Capo) instruction.

# VIOLINO SECONDO

5

## QUARTETTO II



## VIOLINO SECONDO

Menuetto

*p*

*f*

*p*

*f*

*pp*

Mer. D. Capo

QUINTETTO III

Moderato

*dolce*

*Solo*

*rinf*

*dolce*

16



## 7

This image shows a page of musical notation for a violin concerto, specifically the first movement. The notation is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The movements and sections are labeled as follows:   
1. *Menuetto* (3/8 time): The first staff, featuring a melody with trills and slurs.   
2. *Trio* (3/8 time): The second staff, marked *p* (piano).   
3. *Solo* (3/8 time): The third staff, marked *f* (forte).   
4. *Larghetto Cantabile* (3/4 time): The fourth staff, marked *p*.   
5. *Allegro molto* (2/4 time): The fifth staff, marked *f*.   
6. *Solo* (2/4 time): The sixth staff, marked *pp* (pianissimo).   
7. *Solo* (2/4 time): The seventh staff, marked *f*.   
8. *Solo* (2/4 time): The eighth staff, marked *pp*.   
9. *Solo* (2/4 time): The ninth staff, marked *f*.   
10. *Solo* (2/4 time): The tenth staff, marked *f*.   
The notation includes various musical symbols such as trills, slurs, and dynamic markings. The page is numbered 1 in the top right corner.

## VIOLINO SECONDO

## QUARTETTO IV

*Allegro p.*

The musical score for Violino Secondo, Quartetto IV, is written in 2/4 time and begins with the tempo marking *Allegro p.*. The score consists of 14 staves of music. The first 10 staves are in 2/4 time, and the last 4 staves are in 3/4 time. The score includes various dynamics (mf, f, p, cresc., il) and articulations (trills, slurs, triplets). The first staff begins with a trill (tr) and a piano (p) dynamic. The second staff features a mezzo-forte (mf) dynamic. The third staff includes a crescendo (cres.) and a piano (p) dynamic. The fourth staff features a mezzo-forte (mf) dynamic. The fifth staff includes a crescendo (cres.) and a piano (p) dynamic. The sixth staff features a mezzo-forte (mf) dynamic. The seventh staff includes a crescendo (cres.) and a piano (p) dynamic. The eighth staff features a mezzo-forte (mf) dynamic. The ninth staff includes a crescendo (cres.) and a piano (p) dynamic. The tenth staff features a mezzo-forte (mf) dynamic. The eleventh staff includes a crescendo (cres.) and a piano (p) dynamic. The twelfth staff features a mezzo-forte (mf) dynamic. The thirteenth staff includes a crescendo (cres.) and a piano (p) dynamic. The fourteenth staff features a mezzo-forte (mf) dynamic.

## 9

[illegible]

## VIOLINO SECONDO

## QUINTETTO V

*dolce*  
*Moderato*

*Solo*

*dolce* *f p*

*p*

*f* *Solo*

*f p f p f p*

*f p f p f p*

*Trio* *p f p f p f p*

*p f p f p f p*

*f p f p f p*

*Men Da Capo*

## 11

**VIVACE IN G MAJOR, OP. 10, NO. 3**

*Larghetto*

*Allegretto*

*ff*



## VIOLINO SECONDO

SINFONIA VI

*pia*  
*Allegro molto*

*f*

*p*

*unis*  
*f* *p*

*f* *p* *f* *p*

*cres il f* *f*

*p* *f* *p* *f* *p* *f*

*p* *f*

*1*

*p* *rinf* *p*

*rinf* *f* *f*

*p*

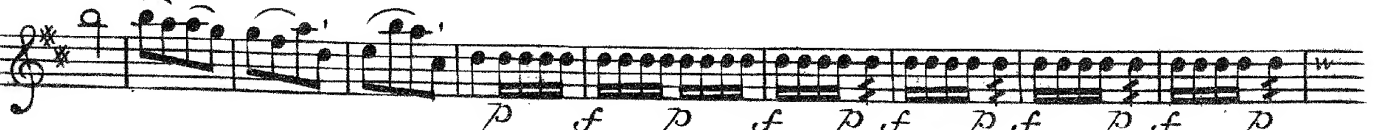
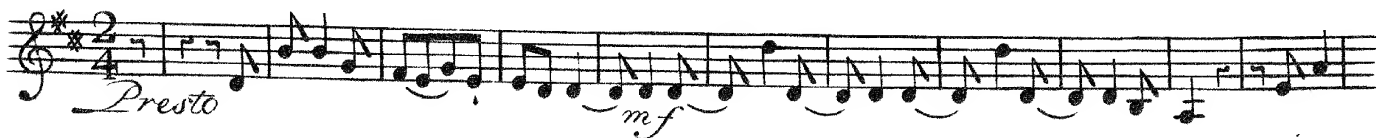
*f* *hr*

*p* *hr*

## 13

This page of musical notation is for a piano piece, likely a solo or a part of a duo. It consists of ten staves of music, all in treble clef and key of D major (two sharps). The tempo is marked *Andante pia* (Andante piano). The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and accents. Dynamic markings such as *p* (piano), *f* (forte), *cresc* (crescendo), and *decresc* (decrescendo) are used throughout. The notation includes various articulations like slurs, accents, and slurs with accents. The piece concludes with a double bar line and repeat dots.

## VIOLINO SECONDO



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# SINFONIA

# SINFONIA

*Allegro Molto*

*f p f p f p*

*f p f*

*rinf*

*p*

*rinf p f p f p f*

*ff*

*Solo p*

*p f p f p f*

*f p f p*

*f*

*p*

*rinf*



V I O L A

*Andante* *f* *p* *rinf* *p* *f*



*Menuetto* *f* *p* *f* *p* *f* *p*



*f* *p* *f* *p* *cres.*



*p* *Trio Sempre più.*



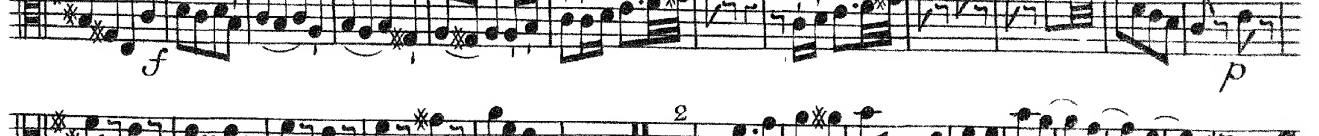
*1* *2* *Men: Da Capo*



*Presto* *Solop.* *f* *p*



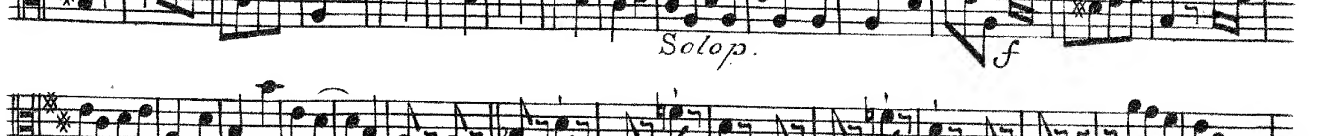
*f* *p*



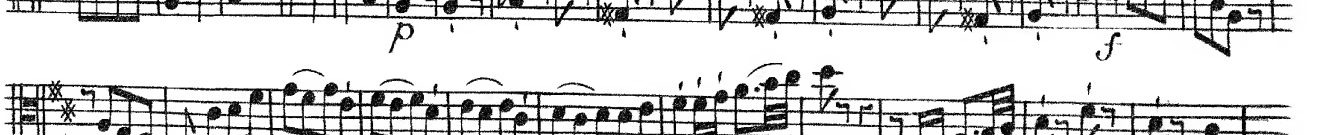
*f* *2*



*Solop.* *f*



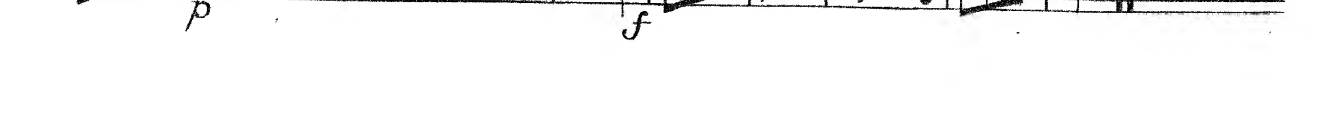
*p* *f*



*p* *f*



*p* *f*



V I O L A  
QUARTETTO II*Allegro*

Violin Quartet II score, Viola part, Allegro section. The score consists of 14 staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked *Allegro*. The music is written for a single violinist. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. Dynamics include *p* (piano), *cresc.* (crescendo), *il f* (increasingly forte), and *f* (forte). The section concludes with a double bar line. The second staff begins with a new section marked *Andante* and *p* (piano). The tempo is marked *Andante*. The music is written for a single violinist. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. Dynamics include *p* (piano), *f* (forte), and *cresc.* (crescendo). The section concludes with a double bar line. The third staff begins with a new section marked *Andante* and *p* (piano). The tempo is marked *Andante*. The music is written for a single violinist. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. Dynamics include *p* (piano), *f* (forte), and *cresc.* (crescendo). The section concludes with a double bar line. The fourth staff begins with a new section marked *Andante* and *p* (piano). The tempo is marked *Andante*. The music is written for a single violinist. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. Dynamics include *p* (piano), *f* (forte), and *cresc.* (crescendo). The section concludes with a double bar line. The fifth staff begins with a new section marked *Andante* and *p* (piano). The tempo is marked *Andante*. The music is written for a single violinist. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. Dynamics include *p* (piano), *f* (forte), and *cresc.* (crescendo). The section concludes with a double bar line. The sixth staff begins with a new section marked *Andante* and *p* (piano). The tempo is marked *Andante*. The music is written for a single violinist. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. Dynamics include *p* (piano), *f* (forte), and *cresc.* (crescendo). The section concludes with a double bar line. The seventh staff begins with a new section marked *Andante* and *p* (piano). The tempo is marked *Andante*. The music is written for a single violinist. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. Dynamics include *p* (piano), *f* (forte), and *cresc.* (crescendo). The section concludes with a double bar line. The eighth staff begins with a new section marked *Andante* and *p* (piano). The tempo is marked *Andante*. The music is written for a single violinist. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. Dynamics include *p* (piano), *f* (forte), and *cresc.* (crescendo). The section concludes with a double bar line. The ninth staff begins with a new section marked *Andante* and *p* (piano). The tempo is marked *Andante*. The music is written for a single violinist. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. Dynamics include *p* (piano), *f* (forte), and *cresc.* (crescendo). The section concludes with a double bar line. The tenth staff begins with a new section marked *Andante* and *p* (piano). The tempo is marked *Andante*. The music is written for a single violinist. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. Dynamics include *p* (piano), *f* (forte), and *cresc.* (crescendo). The section concludes with a double bar line. The eleventh staff begins with a new section marked *Andante* and *p* (piano). The tempo is marked *Andante*. The music is written for a single violinist. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. Dynamics include *p* (piano), *f* (forte), and *cresc.* (crescendo). The section concludes with a double bar line. The twelfth staff begins with a new section marked *Andante* and *p* (piano). The tempo is marked *Andante*. The music is written for a single violinist. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. Dynamics include *p* (piano), *f* (forte), and *cresc.* (crescendo). The section concludes with a double bar line. The thirteenth staff begins with a new section marked *Andante* and *p* (piano). The tempo is marked *Andante*. The music is written for a single violinist. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. Dynamics include *p* (piano), *f* (forte), and *cresc.* (crescendo). The section concludes with a double bar line. The fourteenth staff begins with a new section marked *Andante* and *p* (piano). The tempo is marked *Andante*. The music is written for a single violinist. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. Dynamics include *p* (piano), *f* (forte), and *cresc.* (crescendo). The section concludes with a double bar line.

# V I O L A

7

*f* *ff*

*p* *p* *f*

*Menuetto*

*f* *f* *p* *f*

*Trio pp*

*Men. D. Capo*

## QUINTETTO III

*Due Viola*

*Moderato*

*f* *dolce* *f*

*2. V.* *dolce*

*f* *Solo*

*5* *2. V.* *rinf*

*dolce* *f* *2. V.* *dolce*

## V I O L A

*Menueetto*

7

F

*Tropia.*

Menuetto Da Capo

*Solo*

*Larghetto Cantabile*

**P**

*Allegro Molto p*

*dolce*

f

p

F

7

PP

$\rho$

F

9

F

○

F

P

F

f

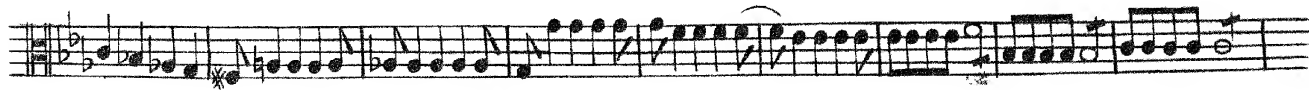
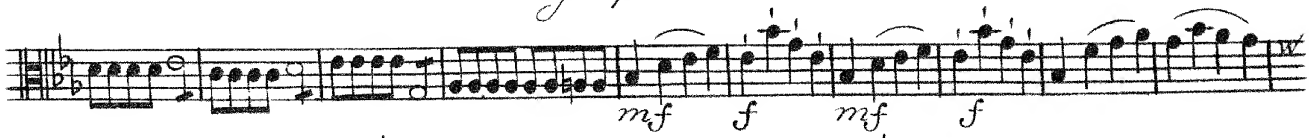
7

# V I O L A

9

## QUARTETTO IV

*Allegro pia.*





## V I O L A

*Virace*

*mf* *cres* *il f* *p* *f*

*f* *mf* *p* *f*

## QUINTETTO V

*Due Viola* *Moderato dolce*

*p* *f* *p* *f* *p* *f*

*Menuetto*

## V I O L A

11

Violin

3/8

Trio

*p* *f* *p* *f* *p* *fp*

Mer: D.C.

*L'arghetto*

*Allegretto*

*p*

*mf*

*ff*

Musical score for "The Merry Widow" (Act II). The score is written for two staves. The top staff features a melody with dynamic markings *f*, *f*, *p*, *f*, and *f*. The bottom staff provides a harmonic accompaniment. The music is in 2/4 time and includes various musical notations such as notes, rests, and slurs.

A musical score for a piano piece, likely from a film. The score is written on a single staff with a key signature of one flat (B-flat) and a 2/4 time signature. The piece is marked with a forte (f) dynamic. The notation includes various musical symbols such as notes, rests, and accidentals, along with a series of small, stylized figures that appear to be decorative or represent a specific character or object. The score is titled 'The Merry Widow' and is numbered 10.

V I O L A  
SINFONIA VI*Allegro Molto*

Violin part of the sixth symphony, first movement, page 12. The score is written for a single violin and includes various dynamics and performance markings.

Key markings and dynamics include:

- f* (forte)
- p* (piano)
- unis.* (unison)
- cres. il f.* (crescendo into fortissimo)
- ff* (fortissimo)
- rinf.* (rinfacciato)
- Solo*
- unis.* (unison)
- cres. il f.* (crescendo into fortissimo)

The score consists of 12 staves of music, featuring complex rhythmic patterns and dynamic contrasts.

## 3

[illegible]

# Menuetto

The musical score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, followed by a repeat sign. After the repeat, the time signature changes to 3/4, and the tempo/mood is marked 'Trio Solo'. The dynamics 'f p' and 'f p' are indicated. The second staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, followed by a repeat sign. After the repeat, the tempo/mood is marked 'Men. Da Capo'. The dynamics 'f p' and 'f p' are indicated.

*Presto*

The image displays a musical score for a piano piece, likely from the opera 'The Merry Widow' by Franz Lehár. The score is written on four staves, each with a treble clef and a key signature of one sharp (F#). The music is characterized by a mix of piano (p) and forte (f) dynamics, with various melodic lines and rhythmic patterns. The first staff begins with a piano (p) dynamic and features a series of eighth notes. The second staff continues the melody with a forte (f) dynamic. The third staff shows a return to piano (p) dynamics. The fourth staff concludes with a forte (f) dynamic and a double bar line, followed by the word 'Fin' in a decorative script.

## VIOLA SECONDA

QUINTETTO III *Moderato*

*f p f dolce f 2.V.*

*f dolce f 2.V.*

*f dolce f 2.V.*

*f dolce f 2.V.*

*f dolce f 2.V.*

*f dolce f 2.V.*

*f dolce f 2.V.*

*f dolce f 2.V.*

*f dolce f 2.V.*

*f dolce f 2.V.*

*f dolce f 2.V.*

*f dolce f 2.V.*

*f dolce f 2.V.*

*f dolce f 2.V.*

*f dolce f 2.V.*



# VIOLA SECONDA

3

*Allegro molto pia*

Measures 1-10 of the Viola Seconda part. The tempo is *Allegro molto pia*. The key signature is two sharps (F# and C#). The time signature is 2/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamics include *f* (forte), *p* (piano), and *dolce* (sweet). Fingerings are indicated by numbers 1-4. A repeat sign is present at measure 8.

## QUINTETTO V

*Moderato dolce*

Measures 1-10 of the Quintetto V part. The tempo is *Moderato dolce*. The key signature is two sharps (F# and C#). The time signature is 2/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamics include *p* (piano) and *dolce* (sweet). Fingerings are indicated by numbers 1-4. A repeat sign is present at measure 8.

Measures 11-20 of the Quintetto V part. The score continues with various musical notations such as eighth notes, sixteenth notes, and rests. Dynamics include *p* (piano) and *dolce* (sweet). Fingerings are indicated by numbers 1-4. A repeat sign is present at measure 18.

*Menuetto*

*p* *f*

*Trio* *p* *f* *p* *f* *p*

*f* *p* *f*

*Men: Dalapo*

*Larghetto pia.*

*f p mf*

*p f p*

*f p mf*

*p*

*Allegretto*

*ff*

*p* *f* *Solo* *f* *f* *p* *f*

*mf*

*ff* *mf*

*ff* *Fin*

# SIX PIÈCES DE MUSIQUE

*Consistants en*

*DEUX SIMPHONIES*

*avec Hautbois & Cornes de Chasse ad Libitum*

*DEUX QUARTETTI*

*à Deux Violons, Taille & Basse*

*DEUX QUINTETTI*

*à Deux Violons, deux Tailles & Basse*

*Dédiées*

*A Monsieur Reverendissime*  
**ADOLPH WERNER,**  
*Abbé & Seigneur de L'Abbaye*  
*d'Eberbach en Rheingau de l'Ordre de Cîteaux*

Par

**JOSEPH SCHMITT**

*Religieux profès du même ordre et de la même Abbaye.*

OEUVRE PREMIERE.



A AMSTERDAM chez J. J. HUMMEL, Marchand & Imprimeur de Musique.



## BASSO

## SINFONIA I

*Allegro molto*

This musical score is for the Bassoon (Basso) part of the first symphony. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked *Allegro molto*. The score is written on ten staves, each containing musical notation with various dynamics (p, f, ff, rin f, T.S.), fingerings (e.g., 6 4 2 3, 10 8 7 6 5, 6 8 6 5 4 3), and articulation marks. The notation includes eighth and sixteenth notes, rests, and slurs. The score concludes with a double bar line and a final *rin f* marking.

B. A. S. S. O.

**BASSO**

*Andante*

*Menuetto*

*Presto*

*Trio Tacet*

*men. D. Ca.*



## BASSO

## QUARTETTO II

*Allegro*

*cresc. il for.*

11

*p* *f*

*Tasto Solo pia.*

*Andante*

*f* *p*

*Tasto Solo*

This musical score is for a Bass Quartet II, specifically for the Bass part. It begins with a page number '6' and a section title 'BASSO'. The piece is titled 'QUARTETTO II' and is in common time (C). The tempo is marked 'Allegro'. The score consists of 11 measures, with a repeat sign at measure 11. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 above the notes. Dynamics include 'cresc. il for.' (crescendo, fortissimo), 'p' (piano), and 'f' (forte). The score is divided into sections: 'Tasto Solo pia.' (Tasto Solo, piano) and 'Andante'. The final section is marked 'Tasto Solo' and 'p' (piano). The score ends with a double bar line and a repeat sign.

# BASSO

The image displays a page of musical notation for a piano piece, consisting of six systems of staves. The notation includes treble and bass clefs, key signatures, and various musical markings. Fingerings are indicated by numbers 1-5. The piece is titled "Menuetto" and "Trio pia.".

The first system shows a treble staff with a key signature of one flat and a 3/4 time signature. The melody is written in a simple, rhythmic style. The second system continues the melody, with a dynamic marking of *f* (forte). The third system shows a bass staff with a key signature of one flat and a 3/4 time signature. The melody is written in a simple, rhythmic style. The fourth system continues the melody, with a dynamic marking of *p* (piano). The fifth system shows a treble staff with a key signature of one flat and a 3/4 time signature. The melody is written in a simple, rhythmic style. The sixth system continues the melody, with a dynamic marking of *f* (forte).

## QUINTETTO III

QUINTETTO III

Moderato

5 7 3 5 6 6 4 3 7 6 T.S. 6 5

3 6 5 2 T.S. 1 7 5 6 6 5 7 6 5 7 9 8 3 8 4 5

p f

6 5 6 7 6 5 5 7 6 5 9 10 6 5

4 3 4 5 4 3 6 3 5 3 5 6 6 4 3 8 5 6 5

3 1 4 6 6 6 5 5 4 6 6 5 6 6 5 6 T.S. 6 5

6 5 7 5 6 5 7 6 5 9 8

6 4 3 5 4 3 6 5 4 3 5 3 4 3

T.S. f

B<sub>6</sub> A<sub>7</sub> S S O

This page of musical notation is a collection of exercises and short pieces for piano. It is organized into several systems, each with a title and specific musical instructions.

- Menuette**: The first system, in 3/8 time, features a melody with dynamic markings *p* (piano) and *f* (forte). It includes fingerings such as 6, 5, 4, 3, 2, 1 and 6, 5, 4, 3, 2, 1.
- Trio pia**: The second system, in 3/8 time, is marked *Trio pia* and includes a *T.S.* (Trill) instruction. It features a melody with fingerings like 6, 5, 4, 3, 2, 1 and 6, 5, 4, 3, 2, 1.
- Larghetto cantabile**: The third system, in 3/8 time, is marked *Larghetto cantabile* and includes a *T.S.* instruction. It features a melody with fingerings like 6, 5, 4, 3, 2, 1 and 6, 5, 4, 3, 2, 1.
- Allegro molto**: The fourth system, in 2/4 time, is marked *Allegro molto* and includes a *T.S.* instruction. It features a melody with fingerings like 6, 5, 4, 3, 2, 1 and 6, 5, 4, 3, 2, 1.
- D. Capo**: The fifth system, in 3/8 time, is marked *D. Capo* and includes a *T.S.* instruction. It features a melody with fingerings like 6, 5, 4, 3, 2, 1 and 6, 5, 4, 3, 2, 1.

The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5. The piece concludes with a *T.S.* instruction.

# QUARTETTO IV

BASSO

*Allegro pia*

This musical score is for the Bass part of a quartet, titled "QUARTETTO IV". The tempo is marked "Allegro pia". The score consists of 14 staves of music, each with a treble clef and a key signature of one flat (B-flat). The music is written in a single system, with each staff representing a different voice part. The notation includes various musical symbols such as notes, rests, and accidentals, along with dynamic markings like *mf*, *ff*, *p*, *f*, *cres*, and *il for*. Fingerings are indicated by numbers 1-5 above or below notes. The score is divided into two main sections: the first section (staves 1-10) is marked "Allegro pia" and the second section (staves 11-14) is marked "Andante pia". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics range from piano (*p*) to fortissimo (*ff*), with crescendos and decrescendos. The fingerings are carefully notated to guide the performer. The score concludes with a double bar line and repeat signs.

10

# BASSO

*Vivace*

*Tasto Solo* *f* *cresc. il for.* *p*

*Tasto Solo* *f* *cresc. il for.*

# QUINTETTO V

*mod. alla* *Moderato*

*f* *p* *f* *p* *f* *p* *f*



# BASSO

11

*Ménuetto*

*Trio*

*Ménuetto Da Capo*

*Larghetto*

*Allegretto*

*Tasto Solo*

SINFONIA VI

Allegro molto

3

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525</

# BASSO

13

*Andante pia*

Musical score for Bass, Andante pia section. The score consists of 10 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Andante pia'. The music features a variety of note values, including eighth and sixteenth notes, and rests. Fingering numbers (1-5) are indicated above many notes. Dynamic markings such as *f* (forte), *p* (piano), and *fp* (fortissimo-piano) are used throughout. The section concludes with a double bar line and repeat dots.

*Menuetto*

Musical score for Bass, Menuetto section. The score consists of 2 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Menuetto'. The music is characterized by a more rhythmic and dance-like quality. Fingering numbers and dynamic markings are present. The section ends with a double bar line and repeat dots.

*Trio Tacet  
men De Capo*

*Presto*

Musical score for Bass, Presto section. The score consists of 6 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Presto'. The music is fast and technically demanding, featuring many sixteenth and thirty-second notes. Fingering numbers and dynamic markings are used. The section concludes with a double bar line and repeat dots.

*T.S.*

*T.S.*

*Fin*

O B O E P R I M O  
S I N F O N I A I*Allegro Molto*

The musical score for Oboe Primo, Symphony I, is written on ten staves. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into several sections:

- Allegro Molto:** The first section, spanning the first six staves, features rapid sixteenth-note passages and dynamic markings of *f*, *p*, and *f p*.
- Solo dolce:** The second section, spanning the seventh and eighth staves, features a more melodic line with dynamic markings of *f* and *p*.
- Ardente:** The third section, spanning the ninth and tenth staves, features a more rhythmic line with dynamic markings of *f* and *p*.
- Menuetto:** The fourth section, spanning the eleventh and twelfth staves, features a 3/4 time signature and a more melodic line with dynamic markings of *f* and *p*.
- Trio Flauto Solo:** The fifth section, spanning the thirteenth and fourteenth staves, features a 3/4 time signature and a more melodic line with dynamic markings of *f* and *p*.
- Men. D. apo:** The sixth section, spanning the fifteenth and sixteenth staves, features a 3/4 time signature and a more melodic line with dynamic markings of *f* and *p*.

The score includes various musical notations such as slurs, ties, and dynamic markings (*f*, *p*, *f p*, *Solo dolce*, *Ardente*, *Menuetto*, *Trio Flauto Solo*, *Men. D. apo*). The tempo markings are *Allegro Molto*, *Solo dolce*, *Ardente*, *Menuetto*, *Trio Flauto Solo*, and *Men. D. apo*.

# OBOE PRIMO

3

*Presto*

## SINFONIA VI

*dolce*  
*All. molto*

*Mepuetto*  
*Flauto Solo*  
*Trio*

*Presto*

Handwritten notes and markings at the bottom right of the page.



O B O E S E C O N D O  
S I N F O N I A I

*Allegro molto*

*Solo dolce*

*f* *fp* *f*

*p* *f* *p* *f* *p* *f*

*Solo dolce*

*f* *fp* *f*

*Menuetto*

*Trio Tacet*  
*men D.C.*

*Presto*

*f* *p* *f* *p* *f*

*f* *p* *f*

# OBOE SECONDO

3

## SINFONIA VI

*dolce*  
*Allegro* *f*

*p* *f* *p* *f*

*p* *f*

*p* *f* *p* *f*

*Andante Tacet*

*Menuetto*

*Trio Tacet Men Da Capo*

*Presto* *p*

*mf*

*f*

SINFONIA I Corno Primo

# SINFONIA I

*Allegro Molto*

SINFONIA I

*Allegro Molto*

*f p f p*

*rin f*

*pp f*

*f*

*p f p f p f*

*p*

*Solo*

*Andante Tacet*

## QUINTETTO III

*Dolce e pia.*  
Moderato.

*Dolce e pia.*

**QUINTETTO III**

*8 dolce e pia.*  
*Moderato.*  
*p f p*

*2*  
*p f*  
*dolce*  
*f p*

*6*  
*f*  
*p f*  
*dolce*

*3*  
*Menuetto*

*p*  
*p*  
*f*  
*Trio Tacet Men. D. Capo*

## 3

The image shows a musical score for a piece, likely a piano sonata, divided into two main sections: *Larghetto* and *Allegro Molto*.

**Larghetto Section:** This section is marked *Larghetto* and *p* (piano). It consists of two staves. The first staff is in 3/4 time and features a melody with various ornaments (trills, mordents, grace notes) and dynamic markings of *p* and *f*. The second staff is in 4/4 time and continues the melody with similar ornaments and dynamics.

**Allegro Molto Section:** This section is marked *Allegro Molto* and begins with a 2/4 time signature. It consists of three staves. The first staff is in 2/4 time and features a melody with various ornaments and dynamic markings of *f* and *p*. The second staff is in 4/4 time and continues the melody with similar ornaments and dynamics. The third staff is in 4/4 time and features a melody with various ornaments and dynamic markings of *f* and *p*.

QUINTETTO V

10

*Moderato pp* *f* *p*

*pp* *mf*

*f* *p* *p* *f*

*Menuetto* *f* *p* *f*

*Trio Tacet Men. 2. Cap. 20*

*p* *f*

*f* *p*

*f* *p*

*f* *p*

# CORNO PRIMO

## SINFONIA VI

*Allegro Molto*

*p f p f p f p f*

*1 1 2 3 3*

*1 4*

*p f p f p f*

*p f* *Andante Tacet*

*Menuetto* *6*

*Trio Tacet Men. Da Capo*

*Presto mf.* *9*

*mf.* *24*

*1 1* *Fin*



# SINFONIA

QUINTETTO III

*D. 8 dolce e pia.*  
*Moderato*  
*dolce*  
*dolce*  
*dolce*  
*Menuetto*  
*p*  
*f*  
*Trio Tacet*  
*Men. D. C.*

# CORNO SECONDO

3

*Larghetto più.*

*Allegro molto*

## QUINTETTO V

*Moderato p*

*Menuetto*

*Fine Tacet men Da Capo*

*Larghetto p*

*Allegretto*

## Corno Secondo

## SINFONIA VI

D.

4

*Allegro molto*

10 *p f p f p f*

1 1 2 3

3 1 4

10 *p f p f p*

1 1 *Andante Tacet*

3 *Menuetto*

6 *Trio Tacet Men Da Capo*

2 4 *Presto mf*

9

1 24 *mf*

Fin